



MORE PAGES -
MORE FEATURES

HIT PARADE

A CHARLTON PUBLICATION

MARCH



25c



LET ME GO LOVER

THE NAUGHTY LADY
OF SHADY LANE

MISTER SANDMAN

DIM DIM THE LIGHTS

BAZOOM
(I NEED YOUR LOVIN')

PUPALINA

TARA'S THEME
(MY OWN TRUE LOVE)

MAMBO ITALIANO

THAT'S WHAT I LIKE

RUNAROUND

MAKE YOURSELF
COMFORTABLE

SONG FROM DESIREE

MY PRETTY SHOO-GAH

HEARTS OF STONE

IT'S A WOMAN'S WORLD

ALL I WANNA DO

MOBILE

MY SON MY SON

TEACH ME TONIGHT



SPECIAL FEATURES

Who's Sorry Now - LaRosa Or Godfrey?

A Weekend With The Stars

Doris And Frankie - "Young At Heart"

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Age _____ Dress Size _____

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The HIT PARADER BAND WAGON OF

A Charlton



Feature

DIM, DIM THE LIGHTS (I Want Some Atmosphere)

BEVERLY ROSS JULIUS DIXON

Oh, what a crazy party
All the gang's here too,
The beat is really jumpin' like a
kangaroo.

(Boy) I'm full of cherry soda and
potato chips,
But now I wanna get a taste of your
sweet lips,
So, dim, dim the lights, dim, dim the
lights,
Dim, dim the lights, dim, dim the
lights,
Turn down the lights, I want some
atmosphere.

(Girl) You're full of cherry soda, and
potato chips,
But still you haven't even tried to taste
my lips,
So,

The furniture is bouncin' 'round the
room with glee,
And rockin' like a boat upon a stormy
sea.

(Boy) But dig the crazy clock,
It's running wild tonight
And still I haven't had a chance to
hold you tight,
So,
Ooh look at Annie's earrings
Bouncin' off her back,
Say! look at Betty huggin' and a
kissin' Jack.

Hey! look at Nancy dancin'
In her stocking feet
And Joe's goin' loco with the mambo
beat.
Well ev'rybody's really having lots of
fun,
But honey as for me the night has
just begun
'Cause now I wanna tell you things
And hold you tight,
But what can I tell you with the room
so bright?

(Girl) But dig the crazy clock,
It's running wild tonight
And still you haven't even tried to
hold me tight,
So,

(Girl) And still you haven't told me
things
Or held me tight
But what can you tell me
With the room so bright?
So,

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MAKE YOURSELF COMFORTABLE

BOB MERRILL

Ooh ooh make yourself comf'table
Ooh ooh make yourself comf'table
ooh ooh
(Make yourself comf'table baby)
Ooh ooh make yourself comf'table
(I've got some records here to put you
in the mood)
Ooh ooh make yourself comf'table
(The phone is off the hook so no one
can intrude)
Ooh ooh make yourself comf'table
baby
(I feel romantic and the record
changer's automatic)
Sweetheart we've hurried thru' our
dinner
Hurried thru' the dance
Left before the picture show was thru'
Why did we hurry thru' the dinner
Hurry thru' the dance
To leave some time for this
To hug a hug and kiss a kiss now
Ooh ooh make yourself comf'table
(Take off your shoesies dear and
loosen up your tie)
Ooh ooh make yourself comf'table
(I've got some kisses here let's try
one on for size)
Ooh ooh make yourself comf'table
baby
(I'll turn the lights low while you
make yourself comf'table baby).
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RUNAROUND

CIRINO CELACRAI

I'll never be the one to part.
You found a place here in my heart.
Go have your fun, run-a-round.
I'll never leave you, I'm forever bound.
The streets are noisy, I'm all alone.
I sit and wait, dear, for you to phone.
Go have your fun, go have your fun,
run-a-round.
I've waited so long it seems you
vanished
Out of my dreams.
Maybe a new love you've found,
Settle down, run-a-round.
I'll never be the one to part.
You found a place here in my heart.
Go have your fun, go have your fun,
run-a-round!

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LET ME GO, LOVER!

JENNY LOU CARSON AL HILL

Oh, let me go, let me go,
Let me go, lover.
Let me be, set me free from your
spell.
You made me weep, cut me deep,
I can't sleep, lover.
I was cursed from the first day I fell.
You don't want me, but you want me
To go on wanting you.
How I pray that you will say
That we're through.
Please turn me loose, what's the use,
Let me go, lover.
Let me go, let me go, let me go!

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HEARTS OF STONE

EDDY RAY RUDY JACKSON

Hearts made of stone will never
break,
For the love you have for them,
They just won't take.
You can ask them please,
Please, please, please break,
And all of your love is there to take.
Yes, hearts of stone will cause you
pain,
Although you love them,
They'll stop you just the same.
You can ask them
Please, please, please break,
And all of your love is there to take.
But they'll say
No, no, no, no,
No, no, no, no,
No, no, no, no,
No, oh daddy, no.
I thought you knew hearts made of
stone!

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FUNNY THING

CARL SIGMAN ARTHUR WILLIAMS

Funny thing how the rain-drops
All remind me of tears.
Funny thing how your laughter
Is all that my heart ever hears.
Funny thing how stars have lost their
shine,
How nights never end.
All because your lips are gone from
mine.
No use pretending.
Funny thing how two sweethearts,
With the world at their feet,
All at once are two strangers,
Who just look away when they meet.
Funny thing how I still love you,
Though you said "Good-bye,"
Funny thing, but who's laughing,
Not I.
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New
Man?

I KNOW what it means to have a body that people pity! I was once a skinny, 97 lb. weakling—such a poor specimen that I was constantly self-conscious, embarrassed. But later I discovered the secret that turned me into the holder of the title, "The World's Most Perfectly Developed Man." I'd like to prove that the same system can make a NEW MAN of YOU!

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HIT PARADER

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De Castro Sisters

The tropic isle of Cuba, located in the beautiful Caribbean Sea, is noted for many things—swaying palm trees, tall sugar cane, beautiful hotels and beautiful women! Of the thousands of products exported by Cuba to the United States, three charming girls named Babette, Cherie and Peggy De Castro have certainly been among the most welcome. In case you're wondering, these Cuban cuties are the very same DeCastro Sisters (they really are sisters) who are currently setting turntables afire with their fine Abbott recording of "Teach Me Tonight".

"Teach Me" is one of those songs that can't miss being a hit, as it's been recorded by some half dozen artists on various labels. Included among these are waxings by Jo Stafford (Columbia), The Modernaires (Coral), Janet Brace (Decca) and Helen Grayco (Label X). But, at this writing, the DeCastro gals seem to have an inside track to the top, as their version of the tune soars upward in sales and disc jockey plays.

As in the case of most "over-night" successes, Babette, Cherie and Peggy served a long and arduous apprenticeship in show business' "school of hard knocks". They began by working in small cafes and night clubs throughout the country, and gradually, as people began to take notice of their talents, managed to get bookings into some of the larger places.

For the past several months, the DeCastro Sisters have been well-

known performers in many of America's better night spots. They started at the Clover Club, in Miami, have played the Latin Quarter in New York City, Chicago's Chez Paree, Las Vegas—and finally the Moulin Rouge, in Hollywood, where they were discovered by Fabor Robison, head of Abbott and Fabor Records. After listening to the girls go through their routine, Robison rushed back-stage and signed them right on the spot. Besides being the DeCastro Sisters' first recording pact, this marked the initial signing of a "pop" artist to the relatively new Abbott label, which had been specializing in country and western music.

"Teach Me Tonight", backed with "It's Love", was the DeCastro's first record offered national release—and it took off like a thunderbolt, in spite of the heavy "major label" competition previously mentioned. Thus, we can see that these gals from the West Indies really mean business as they embark on what looks to be a remarkably successful recording career. During November and December, they were booked solid in Columbus, Ohio; Philadelphia; St. Louis; and Washington, D. C.; with offers of future club dates and personal appearance engagements pouring in all the time.

Yes, the lovely DeCastro Sisters are definitely ready to take their place among popular music's elite. And they certainly have the necessary combination of talent, beauty and personality to stay there!

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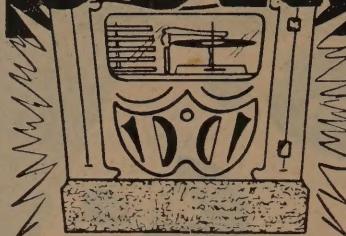


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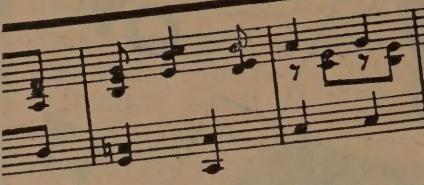
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HIT PARADER'S NATIONAL POP TUNE SURVEY



TEACH ME TONIGHT

SAMMY CAHN GENE DePAUL
Did you say, "I've got a lot to learn?" Well, don't think I'm trying not to learn,

Since this is the perfect spot to learn, Teach me tonight.

Starting with the "A, B, C" of it, Right down to the "X, Y, Z" of it, Help me solve the mystery of it, Teach me tonight.

The sky's a blackboard high above you, If a shooting star goes by

I'll use that star to write I love you, A thousand times across the sky.

One thing isn't very clear, my love, Should the teacher stand so near, my love,

Graduation's almost here, my love, Teach me, tonight.

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PAPA LOVES MAMBO
AL HOFFMAN DICK MANNING BIX REICHNER

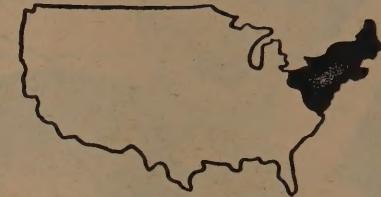
Papa loves mambo, mama loves mambo
Look at 'em sway with it,
Gettin' so gay with it,
Shoutin' "olay!" with it, wow!
Papa loves mambo, mama loves mambo,

Papa does great with it,
Swings like a gate with it,
He loses weight with it,
Now he goes to she goes fro
He goes fast she goes slow
He goes left she goes right
Papa's lookin' for mama
But mama is nowhere in sight!
Ooh! papa loves mambo mama loves mambo

Havin' their fling again
Younger than spring again
Feelin' that zing again, wow!
Papa loves mambo, mama loves mambo,
Don't play the rhumba and don't play the samba

'Cause papa loves mambo tonight.
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EAST



No. 1

TEACH ME
TONIGHT



As Sung By
DE CASTRO SISTERS

WEST



No. 1

PAPA LOVES
MAMBO



As Sung By
PERRY COMO

DYNAMITE

SOUTH



No. 1 THE NAUGHTY LADY OF SHADY LANE



As Sung By
AMES BROTHERS

MID-WEST



No. 1 MR. SANDMAN



As Sung By
THE CHORDETTES

THE NAUGHTY LADY OF SHADY LANE

SID TEPPER ROY C. BENNETT

The naughty lady of Shady Lane
Has the town in a whirl;
The naughty lady of Shady Lane,
Me oh my, oh what a girl.

The naughty lady of Shady Lane
Has hit the town like a bomb.
The back fence gossip ain't been this
good

Since Mabel ran off with Tom.
Our town was peaceful and quiet,
Before she came on the scene;
The lady has started a riot;
Disturbin' the suburban routine.

You should see how she carries on.
With her admirers galore,
She must be giving them quite a thrill,
The way they flock to her door.
She throws those come hither glances
At ev'ry Tom, Dick and Joe;
When offered some liquid refreshment,
The lady, never, never says "no."

The things they're trying to pin on her
Won't hold much water, I'm sure,
Beneath the powder and fancy lace,
There beats a heart sweet and pure,
She just needs someone to change her,
Then she'll be nice as can be;
If you're in the neighborhood,
stranger,
You're welcome to drop in and see

The naughty lady of Shady Lane
So delightful to hold;
The naughty lady of Shady Lane,
She's delectable, quite respectable
And she's only nine days old.
Copyright 1954 by George Paxton, Inc.

MISTER SANDMAN

PAT BALLARD

Mister Sandman bring me a dream
Make her complexion like peaches and
cream
Give her two lips like roses in clover
Then tell me that my lonesome nights
are over!

Sandman I'm so alone
Don't have nobody to call my own
Please turn on your magic beam!
Mister Sandman bring me a dream.

Mister Sandman bring me a dream
Make him the cutest that I've ever seen
Give him the word that I'm not a
rover

Then tell him that his lonesome nights
are over!

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OF HOLLYWOOD

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Slinky, siren style
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fastens it!) Slit
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Slate Blue, Black.
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\$14.98



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BOB ATCHER

Studio 113, 75 E. Wacker Drive, Chicago 1, Ill.



Hi Folks,

By now all the Christmas and New Year's Eve excitement should have subsided a bit and you're all back in the swing of things—but remembering the good times you've had. We of HIT PARADER Magazine wish all you readers an extremely prosperous and Happy New Year. We will continue trying to bring you the best of reading with all the news in the music and show world, along with the hit songs of the day.

The March issue of H. P. has an article on three real pretty fem warblers by the name of the DeCastro Sisters. They're the gals who took the wax biz by storm with their smash click disk of "Teach Me Tonight". So, get acquainted with these three Cuban bombshells.

Then, there's an exclusive interview of Mr. Glenn Taylor, popular Primos recording artist who really lets you in on some of his desires, loves and aspirations. And say, gals, he's single!

Big news of the day is the merging of Hollywood screen lovelies with popular record stars. First Eddie and Debbie announced their engagement, and now Pier Angeli and Vic Damone have made known their plans for a June wedding. We've presented a little background on Pier and Vic to you in this issue.

By the way, how many of you guys and gals are wondering how handsome Julius La Rosa is doing since he left Arthur Godfrey? Well, we've got the inside dope about how both these wonderful entertainers feel. It sure will be interesting reading.

You'll also spend a week-end with the stars this trip, as we have taken exclusive pics of just such an event. And, of course, your "Fan Club Fan Fare" and "Letters To The Editor" pages are also spotlighted in this month's HIT PARADER.

There are pictures of Doris Day and Frank Sinatra, which were taken right on the setting of their soon-to-be-released Warner Bros. flick, "Young At Heart". Doris and Frank really give out with some dynamic acting in this bit. As for singing, well, they are plum great—and we all know that!

Some shocking news was released a couple of months ago when it was made known that Sammy Davis Jr., the beloved stage, screen, radio and recording star, had lost an eye in an auto accident. We know that you people will want to cheer Sammy on the road to recovery, so if you drop him a card in care of: Eddie Gollin, 55 West 42nd St., New York, N. Y., we know it will be greatly appreciated.

That's it for now. See you next month.

PUPALINA
(*My Little Doll*)

JOAN WHITNEY ALEX KRAMER C. DE MARINIS

Pupalina, Pupalina, wait'll you see my
Pupalina:

Her eyes'll make you sigh.

Pupalina, Pupalina,

You're gonna love my Pupalina:

Her lip'll make you cry.

When she dance the Tarantella,

She's gonna weave a magic spell-a,

And make you happy like wine:

You're gonna dance away the night!

Mama mia what a sight!

But don't forget that Pupalina's mine.

Pupalina, Pupalina,
Pupalina, Pupalina.

When she look at the butcher boy,
La la his face turn red.

She look at the baker boy,

La la he burn the bread.

She look at the grocer boy,

La la he lose his head,

When my Pupalina walks by.

Pupalina, Pupalina,

Wait'll you talk to Pupalina

You're gonna love her smile. ;

Pupalina, Pupalina,

You're gonna dream of Pupalina;

She's gonna drive you wild.

When she cuddle your hand and look

in your eyes

Hey, John! She'll make you think
you're back in Napoli

Pupalina, Pupalina, my little doll.

My Pupalina;

She's a gonna marry me.

Pupalina, Pupalina, quanto sei bella
Pupalina:

Con le pupille blu.

Pupalina, Pupalina,

Dami un bacio Pupalina

Il mi amor' sei tu.

Balleremo, balleremo,

Sotto le stelle balleremo,

E ti dara il mio cour, quanto balliamo

Pupalina,

Quanto baciemo Pupalina,

Dimi che io so il tu' amor.

Copyright 1954 by George Pincus Music Corp.

ALL AT ONCE

LEROY LOVETT SERGE WALTER

All at once I saw you

All at once I knew

You're the dream I waited for

All at once it happened

You were part of me

When we kissed I begged for more

More of your kisses

To prove you are real

How else can I prove to you

The way that I feel

Say you're glad I waited

Say you're glad to be

All at once part of love and of me

All at once part of love and of me.

Copyright 1954 by Harvard Music Inc. Sole selling agent Ivan Mogull Music Co.

TARA'S THEME
(*My Own True Love*)

MACK DAVID MAX STEINER

Blue and lonely was I

Thinking love passed me by,

All at once all my grey days

Turned into gay days

And I know why:

My own true love,

My own true love,

At last I've found you,

My own true love,

No lips but yours,

No arms but yours,

Will ever lead me

Through heaven's doors;

I roamed the earth

In search of this,

I knew I'd know you,

Know you by your kiss,

And by your kiss

You've shown true love,

I'm yours forever,

My own true love.

Copyright 1941, 1954 by Remick Music Corp.

WHEN WE COME OF AGE

NORMAN GIMBEL NICHOLAS ACQUAVIVA

You said when we come of age

You would give a true love,

A great love to me

You vowed when we come of age

You would show me heaven and share

it with me.

Thru the awkward young years

I would dream of you

Fearing as a child fears,

You'd find someone new

Time passed, and the doubting too

As we came of age, all you promised

came true.

Copyright 1954 by Meridian Music Corp.

THAT'S WHAT I LIKE

BOB HILLIARD JULE STYNE

Kiss me, kiss me, kiss me, baby

That's what I like

Hold me, hug me, pet me, baby

That's what I like.

You don't have to give me clever

conversation.

I just want affection,

Not education.

Kiss me, hold me, hug me, pet me,

baby,

That's what I like you to do.

And love me, love me,

Love me, baby, too.

Copyright 1954 by Chappell & Co. Inc.

YOURS

(*Quiereme Mucho*)

ALBERT GAMSE JACK SHERR GONZALO ROIG

Yours till the stars lose their glory!

Yours till the birds fail to sing!

Yours to the end of life's story,

This pledge to you dear, I bring!

Yours in the gray of December

Else or on far distant shores!

I've never loved any one the way I

love you!

How could I? When I was born to be

just yours.

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Your Friends Get a Bargain

Everybody these days buys greeting cards the year 'round. By ordering these assortments from YOU, your friends save themselves the bother of shopping. They get top quality cards for even less than ordinary cards cost in the stores. They're sure of always having the right card on hand.

You Make Money

Your friends will thank you for "letting them in" on these

wonderful bargains. And you make as much as 55¢ on each box ordered. Soon you have \$50 or more to spend as you like. NO EXPERIENCE NEEDED. Our free book shows how anyone, young or old, can make money quickly this easy way.

Yours for Free Trial — Everything You Need to Start Earning Immediately

Mail the Free-Trial Coupon below—NOW. We will send you everything you need to begin making money right away. Lovely sample assortments on approval. Complete details about excellent profits. Free samples of exciting new Personal Imprint Stationery. If folks don't "snap up" these bargains—and ask for more—return the approval boxes at our expense. Don't miss this chance to make new friends and add substantial extra cash to your income. Mail coupon now!

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one of these three offices most convenient to you.)



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\$40 Worth in Half a Day!
"I received orders for \$40 worth of cards in 4½ hours. The earnings have obtained for me a useful things for our home." —Mrs. J. H. Powers, Jr., Kentucky



Has Fun Earning at 14.
"I'm 14 years old. Began with neighbors and phoning my mother's friends. Now I get big orders—\$5 to \$15. Am saving up for college." —Carol Anger, Calif.

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Los Angeles 13, Cal.

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St. Louis 1, Mo.

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Letters TO THE Editor



Bobby Wilson

Dolores McCoy

Dear Editor:

My name is Bobby Wilson. I am a faithful reader of HIT PARADER and have been for the past five years.

At the present time, I am the only G.I. in our company who has a record player, and all the records we choose to play are songs from your mag. We have a "community sing" every night, using the lyrics from HIT PARADER, so please keep up the good work 'cause you make us happy.

Sincerely,
Bobby Wilson
(and 374 G.I.'s)
G-Co. 3rd Bn., c/o APO
San Francisco, Calif.

Dear Editor:

This note is just to let you know that we people here in Buffalo have the greatest amount of faith in HIT PARADER. We sincerely think it's terrific!

Now, "Letters To The Editor" is a great feature, but I think you should also have a "Pen Pal Page".

Like in every other city, Buffalo has a favorite disc jockey, and his name is Bob Wells.

As for the entertainment world, we believe The Four Lads and Johnnie Ray are the greatest and are looking forward to seeing a story on both real soon.

Yours,
Dolores McCoy,
44 Hirschbeck St.
Buffalo 12, N. Y.



Patricia Carley

Mary Jane Gilbert

Dear Editor:

I have been a regular reader of the HIT PARADER since 1950.

My favorite vocalists are The Four Aces, The Hilltoppers and the great Perry Como. I enjoyed your article on Perry Como in the October issue very, very much.

Keep up the good work.

Sincerely,
Patricia Carley
R.D. 1
Pennellville, N. Y.

Dear Editor:

I like your feature articles the most of all! Would you please do a story on a great guy by the name of Bill Lawrence. What people say about Bill is the truth: He does have a "voice with a smile in it".

Your feature, "Fan Club Fan Fare," is great!

Sincerely,
Mary Jane Gilbert
Rt. No. 2
Ashland, Ill.

Dear Editor:

I get the HIT PARADER regularly, but sometimes my drug store is sold



Beverly Markarian

Enid Strzala

out and I have to wait to get my copy. Would you please tell me how to get a subscription to your mag.

Enid Strzala
638 Braxton Rd.
Leedon Estates
Ridley Park, Pa.

(Send \$3.00, check or money order, to: HIT PARADER, Subscription Dept., Derby, Conn.)

Dear Editor:

I've been reading HIT PARADER each month for quite some years, and I always enjoy it. I especially like this new section of "Letters To The Editor".

So, keep up the good work, and I'll keep purchasing your very fine mag.

Sincerely,
Beverly Markarian
570 Main St.
Westbrook, Maine

THE BARKING DOG

AL STILLMAN ROBERT CHABRIER

I was outside her door,
Long after dark;
She said, "Sh! Sh! the doggie will
bark".

"Sweetheart," I said,
Op'ning the door,
When he sees this,
He'll bark no more
"Little dog, (Sh! Sh! Sh!)
Here's a bone, (Sh! Sh! Sh!)
If you'll leave (Sh! Sh! Sh!) me
alone".

But he barked, barked,
He just wouldn't stop,
Woke up the house,
Mama and Pop.
Then they both got up
And switched on the light,
So no one got kissed that night.

Well, the next night was dark,
Moonlight was dim;
This time I brought a biscuit for him.
"Sweetheart", I said,
Op'ning the door,
When he sees this,
He'll bark no more "Little pup,
(Sh! Sh! Sh!)
If you will, (Sh! Sh! Sh!) eat this up
(Sh! Sh! Sh!) and be still".

Then, a thought came to me,
Like a light in a fog;
Want a dog as a friend?
Bring a friend for the dog.
So I brought one along,
When I came the next night
Oh! what a doggie,
So pretty and bright
And I said, (Sh! Sh! Sh!)
Barking pup, (Sh! Sh! Sh!)
Meet a friend (Sh! Sh! Sh!)
And shut up!"

Did he bark, bark,
Oh! no, not a peep,
All through the house,
All were asleep.
So I'm glad to say it ended all right,
Someone got kissed that night.

Now my girl's my bride,
All dressed up in white,
'Cause someone got kissed that night.
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WRONG, WRONG, WRONG

RALPH CARE SOL MARCUS

I said good-bye and told myself I'd
never miss you,
But I was wrong, wrong, wrong.
I didn't think I'd care
If someone else would kiss you,
But I was wrong, wrong, wrong.
This heart of mine has suffered ev'ry
ache,
I've paid for my mistake.
You know two wrongs don't make a
right,
So please forgive me,
If we're apart too long,
We'll both be wrong, wrong, wrong.
Copyright 1954 by Porgie Music Corp.

HAJJI BABA

NED WASHINGTON DIMITRI TIOMKIN

Hajji Hajji Hajji Hajji
 Hajji Baba Hajji Baba (oh oh)
 Hajji Baba Hajji Baba Hajji Baba
 He was always in love, in love, in
 love.

Come to my tent oh my beloved,
 Bring me your lips warm as the sun,
 Hear my lament oh, my beloved,
 Come to my arms oh, wonderful one!
 Enter my heart and stay there
 forever,

Lost in the spell of stars up above
 And we'll be like the man Hajji Baba,
 Always in love always in love!

Give me your kiss oh my beloved,
 Hold me so close hold me so tight.
 Let us forget oh, my beloved,
 Ev'rything else, and live for tonight!
 Deep in each soul carefully hidden,
 There's a desire to be indiscreet,
 Hajji has said when love is forbidden,
 Love is so sweet, love is so sweet!

Copyright 1954 by Remick Music Corp.

HOCUS-POCUS

NORMAN GIMBEL DAVID SAXON

If I could say hocus pocus
 And make a grey sky blue
 Then merely say hocus pocus
 And make you love me too.
 I wouldn't say hocus pocus
 'Cause in my heart I know,
 If I need magic to win your love,
 I'm better off letting you go.

Magic is for the magician,
 So let him practice his art.
 I want you on one condition.
 Your love must come from your heart,

So if I could say hocus pocus
 And change the night to day
 Then merely say hocus pocus
 And make you hold me tight.
 I wouldn't say hocus pocus
 'Cause in my heart I know,
 If I need magic to win your love,
 I'm better off letting you go.

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MY BAMBINO

AL HOFFMAN MARJORIE GOETSCHIUS

I'll sing an old lullaby,
 For my bambino, (my bambino)
 Chalee, chalulu, chalye,
 For my bambino, (my bambino)
 Sleep, my pretty one,
 Sleep, my little one,
 Close your eyes while I whisper,
 Chalee, chalulu, chalye,
 For my bambino, while you dream.

Dream, dream the night away,
 While the soft winds are humming
 their sleep-song;
 Dream, dream till light of day,
 To the tune of an old counting
 sheep-song.

Copyright 1954 by Ben Bloom Music Corp.

WHILE THE VESPER BELLS
WERE RINGING

ALLAN COPELAND MURT GREENE

While the vesper bells were ringing
 We met one night
 And the mellow moon above
 Could see that it was love at sight
 While the vesper bells were ringing
 we stopped to kiss
 In the shadow of a wayside shrine
 We found romantic bliss
 The bells rang out
 But her heart was no longer gay
 For I told her at break of day
 I'd be riding away
 While the vesper bells were ringing
 She breathed a sigh
 For it seemed a shame
 That our first kiss should be a kiss of
 goodbyé.

Mentre che le campane sona
 Son' cono sciuto una note
 E la lun'a vista chiara l'amore a prima
 vista

Mentre che le campane sona
 Si bacciano nella sombra della chiesa
 Non' in contrato un' amore.

Copyright 1954 by Southern Music Publ.

ALL I WANNA DO

HERB PERRY

All I wanna do is to show you, baby,
 how I love you
 All I wanna do is to show you baby
 how I care
 I wanna give you a hug,
 I wanna give you a squeeze
 I wanna kiss you baby
 Till you're weak in the knees,
 I wanna love you
 That's all I wanna do.
 I keep walkin' the floor
 I forget to lock the door
 Even took the cuckoo clock apart,
 And now it's knockin' at my heart
 All I wanna do is to take you dancin'
 In the moonlight baby,
 All I wanna do is to make you happy
 all the time
 I wanna take each hour of the twenty
 four
 And ev'ry minute that is in it,
 Wish I had some more to say "I love
 you"
 That's all I wanna do.

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L'AMOUR-TOUJOURS-

L'AMOUR

(Love Everlasting)

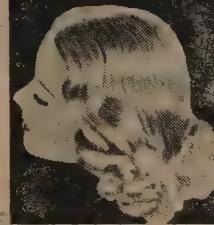
CATHERINE CHISHOLM CUSHING RUDOLF FRIML

L'amour toujours l'amour
 Love, now at last, you've found me,
 Hold me and fold me always,
 Thrill me and fill all my day,
 And weave your spell around me!
 L'amour toujours l'amour!
 Sing to me love's old, old story
 Yearning, burning glory,
 L'amour, toujours l'amour!

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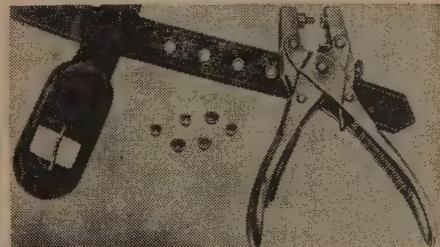
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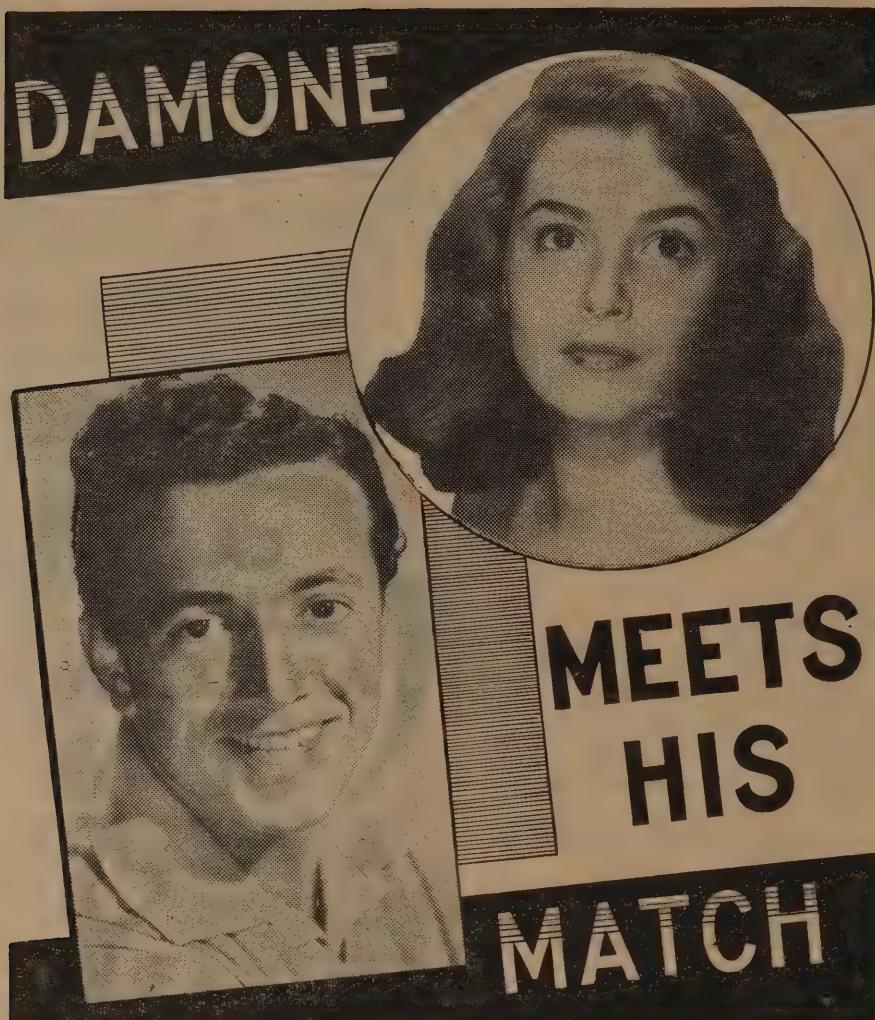
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Vic Damone

"They say that falling in love is wonderful"—and living proof of that fact in the music world lies in the great loves of Eddie Fisher and his soon-to-be wife Debbie Reynolds and Vic Damone and his new spouse, Pier Angeli.

A few months ago the entire world was electrified with the most wonderful news that Vic and Pier had been married. Nothing could have been more truly romantic than the merging of this young, vivacious Hollywood starlet to the handsome baritone, Vic Damone. For both are from that glittering land of show world glamour known as Hollywood, both have talent to burn and both are as good-looking as anyone could hope to be.

It may seem to most readers that the moving picture industry is invading the record business, and in a sense this is the truth. However, it's the sort of invasion that nobody minds. No barriers — whether it be time, space or energy — can withstand the force of true love.

Vic Damone is the boy who has produced such top wax hits as "My Truly, Truly Fair", "My Bolero", "You're Breaking My Heart", "Ebb Tide", "Mama" plus many more. He has also always been quite the ladies' man. Vic is an extremely handsome fellow, good natured and endowed with a great personality. He is always ready to help a buddy in distress and has never been known to snub a soul. His home is in teeming New York City, but in

recent years Hollywood has also been his beat. Vic has been starred in three very wonderful MGM musical extravaganzas and is recognized as a very fine actor by movie critics throughout the land.

As for Pier—well, friends, a more beautiful, sweet and completely unaffected girl you've yet to find. She is loved by all who know her—and her acting career has been nothing short of sensational. Pier has given stellar performances in such great MGM box office attractions as "The Flame And The Flesh" and "The Story Of Three Loves", and her appeal to American movie-goers has been indeed strong since her arrival from Italy a few years ago.

So, in the middle of the month of November, 1954, on an extremely sunny day in Hollywood, California, Vic and Pier walked happily to the altar, made their marriage vows and became man and wife. For both came the termination of a lengthy courtship which began three years ago. At that time, Vic was a G.I. stationed in Europe. Pier was there at the same time, doing her bit to entertain the troops stationed over there.

Now, Vic and Pier are one; they are completely enthralled with the raptures of wedded bliss, and so ends the hectic courtship and begins a truly marvelous married life for these two wonderful people. Yes, Vic has "met his match", and he thanks his lucky star he has.

BAZOOM

(I Need Your Lovin')

JERRY LIEBER MIKE STOLLER

Bazoom di de da do
Bazoom di de da do
Bazoom di de da do
Bazoom di de da do

Music was playing (Bazoom)
The moon was shining bright
I heard someone saying (Bazoom)
Oh what a lovely night
I turned around and (Bazoom)
I saw you standing there
I still remember
The flowers in your hair
Sweet love lovin' lover
Please come back
I need your lovin'

One night in heaven (Bazoom)
That's all I ever got
From eight till eleven
It ended on the dot
That's when it happened (Bazoom)
The very thing I feared
I closed my eyes once
And then you disappeared
Sweet love lovin' lover please come
back
I need your lovin'

I've been goin' crazy
Searchin' for my lovin' baby
Goin' up and down the street
And asking everyone I meet.
If they had seen an angel anywhere
With pretty flowers in her hair
Tell me where can she be.

Love lovin' lover
My tears are fallin' for you
Love lovin' lover
My heart keeps callin' for you
I need you badly
You know I love you madly.
Feel so forsaken
My heart is almost breakin'
Sweet love lovin' lover
Please come back
I need your lovin'
Copyright 1954 by Quintet Music

RESTLESS HEART

HAROLD ROME

I see a silver bird that streaks the sky,
And off we fly, my heart and I,
My restless heart and I.
I see a cloud dance by and fade from
view,

There we go too, my heart and I,
My restless heart and I.
I say to each new ship that sails the
bay,

Are you the one it will be?
Have you come at last, this golden day
To set us free?

Take us away with you, we cry,
My restless heart,

My restless, restless, restless,
Restless, restless, restless heart, and I
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MAMBO ITALIANO

BOB MERRILL

A girl went back to Napoli
Because she missed the scenery,
The native dances and the charming
songs,
But wait a minute, something's wrong,
'Cause now it's

Hey, mambo! hey, mambo Italiano!
Hey, mambo! mambo Italiano!
Go, go, go, you mixed up Siciliano.
All you Calabraise-a do the mambo
Like a crazy with a hey mambo!
Don't wanna tarantella, hey, mambo!
No more-a mozzarella.
Hey mambo! hey mambo Italiano!
Try an enchilada with da fish-a
bacalah
And then a hey, goombah!
I love-a how you dance rhumba;
But take-a some advice, paisano,
Learn-a how to mambo.
If you gonna be a square,
You ain't a-gonna go nowhere,
Hey, mambo! mambo Italiano!
Hey, mambo! mambo Italiano!
Go, go, Joe.
Shake like-a Giovianno.
Hello, kess-e-deetch,
You getta happy in the feets a-when
you mambo Italiano

Hey, mambo! hey, mambo Italiano!
Hey mambo! mambo Italiano!
Bang bongo and throw out the
piccolino.
Shake-a, baby, shake-a
'Cause I love-a when you take-a me
to hey, mambo!
Down by the pizzeria, ho, ho, ho,
That's where I'm gonna be-a
No, no, no, don't tell-a mama mia.
Mama say "you stop-a or I'm gonna
tell-a papa."
And a hey, ja-drool, you don't-a have
to go to school,
Just make-a wid da beat, bambino,
It's-a like a vino.
Kid, you good-a lookin'
But you don't know what's-a cookin'
Till you hey, mambo! mambo Italiano!
Hey mambo, mambo Italiano!
Ho, ho, ho, you mixed up Siciliano.
It's-a so delish-a
Ev'rybody come copish-a how to
mambo Italiano.

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JUST WHISPER

MOE JAFFE BICKLEY REICHNER

Just whisper and he'll hear you
He'll hear ev'ry word you say
Just whisper for he's near you
Thru the night and thru the day
He'll lead you to green pastures
And restore your soul
Te'll lead you by still waters
Far from the stormy shoal
Speak softly to the master
For he's near you when you pray
Just whisper and he'll hear you
He'll hear ev'ry word you say.

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GIG YOUNG

ETHEL BARRYMORE

DOROTHY MALONE

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for Sinatra,
dream-teamed
with Doris and
presented
by WARNER
BROS!



At last two great stars have been brought together by Warner Bros. to star in a wonderful motion picture entitled "Young At Heart". The male lead is handled by Frank Sinatra, who made the title song America's number one hit, and opposite Frankie is the silver screen's top songstress, Miss Doris Day. Supporting this terrific twosome are such fine players as Ethel Barrymore, Gig Young and Robert Keith.

The picture is a different type of movie for both Frank and Doris. The best way to describe it is to call it a romantic drama, with "Dodo" and "The Voice" turning in spectacular jobs on two tough roles. Frank plays a songwriter down on his luck who thinks the whole world is out to get him, while Doris portrays the gal who loves him but doesn't understand him very well. The music and the acting is tops, so don't miss "Young At Heart"—our picture pick of the month.

THE RED GRAPES

ROSS BAGDASARIAN FRANK CADY

The red grapes shine like rubies on the vine,
Thru the dust of the vineyards soft and fine.
The dust settles down, settles down on the leaf
And my heart sinks low here beneath the vine,
Sinks down with the dust for the lost love of mine.

Why did you take this one love of mine?

Eyes of summer, lips of wine.
Give me a sign, Lord, give me a sign,
Why did you take this one love of mine?

The red grapes shine like rubies on the vine,
But the fruit has the taste of bitter wine.
My loved one is gone, her beauty is gone
And my heart sinks low here beneath the vine,
Sinks down with the dust for the lost love of mine.

Her voice was soft, her hair was raven black
And her smile was a smile you'll never know.
Her love was my life, but my life is no more
And my heart sinks low here beneath the vine,
Sinks down with the dust for the lost love of mine.

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REMIND ME

DOROTHY FIELDS JEROME KERN

Remind me not to find you so attractive,
Remind me that the world is full of men,
When I start to miss you,
To touch your hand, to kiss you,
Remind me to count to ten!
I had a feeling when I met you
You'd drive me crazy, if I'd let you,
But all my efforts to forget you
Remind me, I'm in love again.
I get my heart well in hand,
And I'm certain,
That I can take you or leave you alone,
Then you "begin that beguine" again,
And boom! I give in again,
I have a will made of steel my friend,
Remind me not to mention that I love you,

But when it seems about to bend,
Remind me to be sorry that we met.
Although I adore you
Remind me to ignore you,
You're one thing I will regret!
So when your charm begins to blind me,
I'll simply tie my hands behind me,
Don't let me kiss you, please remind me,

Unless, my darling you forget.

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CALHOUN

Bip bam thank you mam,
Kisses taste like candied yam,
You can see what a fool I am,
When your lips meet mine
Bip bam;
Baby let me have some fun,
Won't you give me more than one?
Lord, I love you,
Sugar plum,
Look out now,
'Cause here I come.
Bip bam thank you mam,
Ooh it's good like berry jam,
Makes me cry like a baby lamb
When you kiss me honey,
Bip bam.

When you make me feel so fine,
I could almost lose my mind,
Let me leave this world behind,
In your arms another time.

Bip bam,
Thank you mam,
Shuts me up just like a clam,
Kicks me hard as a Texas ram,
But it soothes me baby,
Bip bam.

Baby I can hardly speak,
When you stop, yeah,
You leave me weak,
Well if it kills me well then,
Bye-bye it's a real fine way to die,
(bip bam)
Ooh whee baby, (bip bam)
Drives me crazy, (bip bam)
I'm on fire when you kiss me baby,
bip bam!

When it comes to what you do,
Ain't nobody else but you,
Lawdy where do you come from
You're a lovin' atom bomb
Bip bam,
Thank you mam,
All my talkin' ain't no sham,
Makes me stay when I ought to scram,
'Cause I love your lovin'
Bip bam.

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LITTLE BOY GROWN TALL

DAVE COLEMAN

Spring was young and so were we.
We played by the garden wall.
How could I know some day
You'd be my little boy grown tall?
How I loved your freckled face.
We started to school that fall;
And I still love your freckled face,
Little boy grown tall.
Childhood days,
How they hurried by!
Autumn hayrides, winter sleighrides.
Looking down on the lights of town,
From a hill-top,
Where I heard you say you loved me.
I have you and you have me.
The years haven't changed you at all,
And, darling, you will always be
My little boy grown tall.

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SAMMY CAHN CYRIL MOCKRIDGE
It's a woman's world when she's in love,
It's a woman's world his kiss can make her glow
And that's what makes it so.
Her happiness proves.
It's a woman's world stars dance above,
It's a lovely world his footprint at the door
Just proves it more and more.
His hopes, his dreams and his ambitions,
All the ups and downs she'll gladly share.
She'll give her all without conditions
When he looks around she'll be there.
It's a woman's world ask any man,
It's a woman's world and he's so glad it is
For when it's hers it's his.
It's a woman's world
But only because it's his.

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LOVEY DOVEY

CURTIS NUGGY
Well you're the cutest thing that I did ever see,
I really love your peaches
Gonna shake your tree, lovey dovey,
Lovey dovey all the time.
Lovey dovey, I can't get you out of my mind.

I sigh with a feeling,
When you are near me,
I'm high as the ceiling,
Oh baby hear me 'cause I'm sayin' that I love you
Place none above you,
Give it up, pretty mama,
I can't wait, because my love is tumblin' down
And I feel the mood,
For you darlin' I would break my mama's rule,
Ooh baby, lovey dovey all the time.
Lovey dovey, I can't get you out of my mind.

This kiss that I'm stealin'
Has got me fallin'
My head is a-reelin' my heart is rollin'
Baby never leave me, don't deceive me,
Love-a-me, pretty mama,
Got to have you,
'Cause I never, never knew the thrill of ecstasy,
So tell me that it's gonna be just you and me,
Lovey dovey, lovey dovey all the time,
Lovey dovey, I can't get you out of my mind.

Ev'rytime you kiss me
You just thrill me so,
Never, never, never, never let me go,
Lovey dovey, lovey dovey all the time.
Ooh baby, I can't get you out of my mind.

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LOOP DE LOOP MAMBO

MIKE STOLLER JERRY LEIBER
Loop de loop mambo
Loop de loop mambo
Loop de loop mambo
Loop de loop mambo

When I see you dancing to the mambo
I feel like romancin' to the mambo
Everytime you jump and shout
Oh, how my eyes pop out!

How I love to watch you do the mambo

You shake like a rattlesnake
And you make my head go
Loop de loop! loop de loop!
Baby won't you teach me how to mambo

We'll look keen and peachy doin' the mambo

Everytime you shake your hips
And do those crazy dips
You sure get me flippin' for the mambo

You shake like a rattlesnake
And you make my head go
Loop de loop! loop de loop!

Down in Puerto Rico and Havana, too

This here is a dance that the people do
All you got to do is to kick your
It's just the Memphis Boogie with the Latin beat.

You look so fantastic when you mambo!

You're just like elastic when you mambo

Baby you could win a prize,
Oh, don't you realize
All the fellows idolize your mambo
Baby you could win a prize,
Oh, don't you realize
All the fellows idolize your mambo!
You shake like a rattlesnake
And you make my head go
Loop de loop! loop de loop!

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ONE OF MY DREAMS

IS MISSING

(The One Where I Kiss You Goodnight)

SID PROSEN TOM FOWLER

One of my dreams is missing,
The one where I kiss you goodnight;
My empty arms reach out for your charms,

But you disappear out of sight;
One of my dreams is missing,
I wonder where that dream can be;
If you should find the dream on my mind,

You'll know it belongs to me.

I gather stars that shine,
Each little star is you,
Making believe they're mine,
What more can a dreamer do?
One of my dreams is missing,
The one where I kiss you goodnight
Each time we part that dream breaks my heart,

Please bring back that dream tonight.

Copyright 1945 by Peers International Corp.

THE SONG FROM DESIREE

(We Meet Again)

KEN DARBY ALFRED NEWMAN
We meet again, my heart skips a beat,
And then goes down to defeat again
in willing surrender.

In your eyes I see old mem'ries rise,
And on my lips that knew so much
of you

I feel the fiery touch of you.
Then thru the haze I see all our
yesterdays.

You loved me a thousand ways,
Each one I remember.
Though I know we met but a smile
ago

I know you by heart
As though our love had always been.
So love me now for we may never
meet again.

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THE MAMA DOLL SONG

CHARLES TOBIAS NAT SIMON

I once had a doll
That was all dressed in white,
I called her my baby
And I'd hold her tight;
Her eyes were so blue
And her cheeks were so red,
But I loved her most of all,
Each time she said:

"Mama, mama, mama, mama,"
One little word she knew,
"Mama, mama, mama, mama,"
To me it meant, "I love you."

My dolly was waiting
When I'd want to play
And I always knew what she wanted
each day;
I'd wash her and feed her
And put her to bed,
But I'd never leave her, until she said:

And then came the time
I remember the day,
I wrapped her in paper
And put her away;
Now I've got a secret
Sometimes when I'm blu
I still get a thrill again,
Listening to:

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THE SONG THAT BROKE MY HEART

ELSIE DAVIDSON GEORGE GATES

Please don't play that melody,
It's the song that broke my heart.
That's the song she sang to me
When she said we'd never part.
The music was the sweetest,
The words all seemed so true,
Until I heard her singing
Our song to someone new.
Don't bring back those memories,
Don't let the music start;
It just keeps reminding me
It's the song that broke my heart.

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GLAD TO BE UNHAPPY

LORENZ HART RICHARD RODGERS

Look at yourself;
If you had a sense of humor,
You would laugh to beat the band.
Look at yourself,
So you still believe the rumor
That romance is simply grand?
Since you took it right on the chin,
You have lost that bright tooth paste
grin.

My mental state is all jumble,
I sit around sadly mumble.

Fools rush in, so here I am
Very glad to be unhappy;
I can't win but here I am,
More than glad to be unhappy.
Unrequited love's a bore.
And I've got it pretty bad,
But for someone you adore,
It's a pleasure to be sad.
Like a straying baby lamb
With no mammy and no pappy,
I'm so unhappy,
But oh, so glad!

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MY SON, MY SON

CALVERT FARLEY HOWARD

My son, my son,
You're everything to me
My son, my son,
You're all I hoped you'd be.
My son, my son,
My only pride and joy,
God bless and keep you safe,
My own, my precious boy.

For all the care and heartache
Life has brought to me,
One precious gift has made it all
worthwhile,
For heaven blessed, and with great
joy rewarded me,
For I can look and see,
My own beloved son.

My son, my son,
Just do the best you can,
Then in my heart I'm sure,
You'll face life like a man
My pride and joy my life, my boy,
My son, my son.

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I TRIED AGAIN

BENNIE BENJAMIN GEORGE WEISS

I tried again:
I took a chance and gave my heart.
I may be wrong again,
But it's too late to save my heart.

I know that ev'ry time you kiss me,
It means nothing to you;
You'll go and never even miss me,
But what can I do?
It's hopelessly true.

That I'll try again,
Because I'm so in love with you,
That if you'd smile again,
My foolish heart would sigh,
And try again!

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THE GENTLEMAN IN THE
NEXT APARTMENT

RICHARD MULLAN ARTHUR WILLIAMS

There's a gentleman in the next
apartment,
There's a gentleman, who's such a
delight,
But he's crazy about the samba,
And he's crazy about the rhumba,
And he's crazy about the mamba,
And he practices ev'ry night,
So I knocked at the door of
The gentleman in the next apartment,
My intention was merely to say,
That altho I adored the samba,
And but, oh, I admired the rhumba,
And you know I just loved the way
He was charming and exciting,
And his lips were so close and
inviting,
So he kissed me, as you've guessed,
And the rhumba, the rhumba did the
rest!

I'm in love with the handsomest
Gentleman in the next apartment,
Latin music is all that we play,
'Cause he taught me to do the samba,
Then he taught me to do the rhumba,
Then he taught me to do the mamba,
Then he danced my heart away.
Copyright 1954 by Burke & Van Heusen, Inc.

IDLE GOSSIP

FLOYD HUDDLESTON JOSEPH MEYER

Friends may often come to you with
idle gossip.

Should they say our love is through,
That's idle gossip.
Let the rumors come and go,
We'll prove to ev'ryone,
We still carry on as though our
Love affair has just begun.
Now and then, let's stop and kiss
When we're out walking,
Someone's sure to notice this,
And they'll start talking,
In their idle gossip.
They may say that I love you
And this time idle gossip will be true.

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MOBILE

BOB WELLS DAVID HOLT

They saw a swallow building his nest,
I guess they figured he knew best,
So they built a town around him
And they called it Mobile, (where's
that?) Alabama.
They took a swampland, heavy with
steam,
They added people with a dream
And that dream became a heaven
By the name of Mobile.
Pretty soon the town had grown
'Til they had a slide trombone
And a man who played piano
And a swallow who sang soprano,
No use your wond'rin' where you
should go

It's on the Gulf of Mexico
Where the southern belle's are ringin'
And the climate's ideal
It's a honeysuckle heaven by the name
of Mobile.

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Win Friends, Popularity
with Little Tricks
of Everyday Talk

A publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity. The details of this method are described in a fascinating booklet, "Adventures in Conversation," sent free on request.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint more readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet which will be mailed free to anyone who requests it. The address is: Department 1653, Conversation Studies, 835 Diversey Parkway, Chicago 14, Ill. A postcard will do.



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EVERY TIME YOU TELL ME YOU LOVE ME

BOB HAYMES

I'm a kite on a string
A birdie on the wing
Everytime you tell me you love me.

I'm the toot on the train
The rainbow in the rain
Everytime you tell me you love me
And when we kiss I just can't speak
'Cause your kiss leaves me oh, so
weak!

I'm the moon havin' fun
Running rings around the sun
Everytime you tell me you love me
Any girl would agree
She'd be lucky to be me
Just to hear you tell me you love me
I promise you so faithfully
That I'll tell you I love you
Everytime you tell me that you love
me.

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MARIONETTE

FRANK CAPANO DON TRAVALINE
JOHNNY FORTIS

When I met you my heart was gay.
Happy and so carefree.
Then I fell in love with you one day,
And now I must always be:

Your Marionette,
I'm a little plaything in your
hand,
You are the string and I'm at your
command,
I have to play the part.
Marionette.

Just like the little puppet in the show.
I have to wear a smile altho I know
You're playing with my heart
Just like a clown I sing my song of
love

And ev'ry note just seems to tell
The story of a fool in love.

Marionette,
The show is over but I'm never free,
Whatever happens I will always be
your Marionette.

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WALK DOWN THE AISLE

JIMMY SAUNDERS ARMIN CAMP

You left me at the altar
With just a memory.
That's where you'll find me waiting,
Till you come back to me.

Walk down the aisle, dear,
Walk down with me.
My heart keeps saying "how happy
we'll be".
Walk down the aisle, dear,
I beg of thee.
Walk down the aisle, dear,
With no one but me.

I'll wait for you forever,
Till you're my very own.
We planned a life together,
Don't let me walk alone.

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I WANT YOU ALL TO MYSELF

(Just You)

JOHN KOCH ROY CARROLL

I want you all to myself, just you
And, darling, nobody else will do
You're like an angel from above
You've captured all my love
Tho' you may never know
Where you are I want to go
And ev'ry night when the moon is
high

And all the stars light the lonely sky
No other one I'm longing for
No other do I adore
And funny the way it seems
I can't keep you out of my dreams,
just you.

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HONEY-BABE

PAUL FRANCIS WEBSTER MAX STEINER

I'm just like a prairie flow'r,
Honey, honey,
I'm just like a prairie flow'r,
Babe, babe,
I'm just like a prairie flow'r,
Growin' wilder by the hour,
Honey, oh baby mine.
Go to your left,
T'ya right, t'ya left;
Go to your left, t'ya right, t'ya left.
I'm engaged to marry Sue,
Honey, honey,
I'm engaged to marry Sue,
Babe, babe,
I'm afraid to get undressed
'Cause Mary's tattooed on my chest,
Honey, oh baby mine.
Look around! look around!
Come and join the happy hunting
ground;
Seven women to each guy,
What a lovely way to die,
Honey, oh baby mine.
Go to your left, t'ya right, t'ya left,
Go to your left, t'ya right, t'ya left!

Met her in the Fiji Isles,
Honey, honey,
Heaven help her when she smiles,
Babe, babe,

Up above she has two teeth,
And even less than that beneath,
Honey, oh baby mine.
Go to your left, t'ya right, t'ya left;
Go to your left, t'ya right, t'ya left.
Never saw a dame so large,
Honey, honey,
Broader than a landing barge,
Babe, babe,
For kissing her they gave to me
The purple heart for bravery!
Honey, oh baby mine.
Yes siree! yes siree!
Ain't a dame the same as Laura Lee;
She ain't much, but what the heck,
I'm her favorite leatherneck,
Honey, oh baby mine.
Go to your left, t'ya right, t'ya left,
Go to your left, t'ya right, t'ya left!

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A little more than a year ago, the news that Julius La Rosa had been dismissed from the Arthur Godfrey cast because of his lack of so-called "humility" was made known to the public. This came about last November, while Godfrey's television show was on the air and Julius had just finished singing his ditty. Arthur remarked to his millions of listeners that this was Julius' farewell tune and that his services would be no longer required. The announcement was a heck of a lot more shocking to Julius than it was to all the little Godfreys

in and week out to back up Arthur with both loyalty and good showmanship. So, the A. G. caravan keeps right on rolling along in its fine, prosperous style.

As for Julius, well, he's had some pretty fair success himself. As a matter of fact, the year 1954 saw his salary jump from \$10,000 annually to a shattering \$320,000 income. Off hand we'd say he's been doing quite well. During this past year, the curly-haired crooner has had such top-selling waxings as "Eh Cumpari", "Till They've All Gone Home" and "Mobile".

Arthur Godfrey -



or - Julius La Rosa

and the members of the radio audience, as it brought to an end the Godfrey-La Rosa relationship!

Now, after a full year, people are wondering "who's sorry now?" Is it Julius or is it Arthur? Godfrey's programs keep right on showing nicely, as the veteran entertainer continues to hold his listeners enthralled with his masterful homespun humor, plus his good, solid, down-to-earth selling ability. It has been in no way shown that he misses Julius whatsoever! His cast of entertainers continues week

He has become a big TV and personal appearance attraction, as he continues to pack them in at theaters and clubs. All in all, it is extremely easy to say that Mr. La Rosa is not a bit sorry he left Godfrey—if anything, he's quite happy over the turn of events, and nobody blames him one bit.

Arthur Godfrey dismissed Julius for lack of "humility", and because of this, La Rosa has become one of the top baritones in the biz. Arthur's still happy—but so is Julius. Who's sorry now? Why, nobody!

Why be blue
when you
can feel
gay!

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WEEK END WITH THE STARS



Pert songstress Jaye P. Morgan (Center) gets a great deal of competition in the "lovely smile" department from four very beautiful Boston admirers



Vaughn Monroe's big, booming voice sets the mood in a really fine fashion

How many times have you dreamed of spending an entire week-end with your favorite recording stars? Well, a Boston travel agency thought about it and came up with a great idea of running a tour to New York and a big week-end with outstanding disc jockeys and record stars as the main attraction.

The novel package tour cooked up by the Jiminy Cricket people included an afternoon coke and cocktail party, where all the stars dropped in to say hello and pose for pictures, and a fabulous stage show, with the following line-up of stars: Don Cornell, Vaughn Monroe, Eileen Barton, The Mariners, Billy Williams, Karen Chandler, Jerry Vale, Jill Cory, Jaye P. Morgan, Bob Manning, Bernie Wayne and many, many others. The pictures on this page show just what kind of time was had by all.

This trip was just the first, and others even bigger (if possible) are being planned. It's a great idea and a wonderful way to meet and say "hi" to your favorite stars.



The Mariners thrill the throng of 2500 fans at the "Jamboree Of Stars"



Don Cornell wowed 'em with "Size 12," sung to one of the fans



Here's "Lucky" Stan Richards, WORL d.j.—or why some guys enjoy their work



A group of the jocks line up to take bows (L-R) Stan Richards, WORL; Don Parker, WMAS; Herb Fontaine and Lou Dennis, WCOU; Tony Donald and Buddy Dean, WITW

THE "POINT OF VIEW" SONG

ROBERT ALLEN

No oyster cares for the winter time,
And there's a very good reason
He's happier in the summer time
When oysters Rn't in season.
A turkey thinks of Thanksgiving day
As particularly grim,
And he's quite allergic to cranberry
sauce
'Cause it's gen'rally served with him.

It depends on de point of view,
De particular point of view,
What you don't or do,
And vice versa, too,
It depends on de point of view.

A goldfish lives in a house of glass,
You know exactly what's cookin',
But then his outlook on life is such
As not to worry who's lookin'.
The biggest bill in your money clip
Seems to have the best design,
And the pretty checks are the ones
that you get
Not the ones that you have to sign.

A winning tip to a man, of course,
Is good beyond any question.
A winning ticket to any horse
Does nothing for his digestion.
The monkeys down in the monkey
house
Find it hard to act their age
'Cause they're makin' jokes 'bout the
curious folks
Who inhabit the outer cage.

And when I held you tight,
If it was wrong or right;
And when you kissed me long,
If it was right or wrong;
The lovely time we had,
If it was good or bad;
It depends on de point of view.
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WONDERFUL LIPS

ILIO BENVENUTI MASCHERONI

Oh, wonderful lips, part of you,
Mine to hold and to kiss,
In my dreams it was never like this
Since the moment I saw you.

Your beautiful eyes,
Speak to me like the stars in the skies
And together we'll soon realize
We were meant for each other.

I gave all my love,
My heart and my soul to you
Won't you please let me hope
That you someday will be mine.

Oh, wonderful lips, part of you,
Mine to hold and to kiss
In my dreams it was never like this
You're forever my own.

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DISC JOCKEY

PROGRAMMING A D. J. SHOW

Let's pay a visit to the home of the Big Ten's Rose Bowl entry, the Ohio State University Buckeyes, which would be Columbus, Ohio, and talk a bit with one of the top disc jockeys on the air waves. He's a young man who really knows the music business, so we will let him take it from here.

Hello Everyone:

This is Jay Jasin talking from Ohio's 'Capital Station,' WCOL, in Columbus, Ohio, and extending a great big 'hello' to everyone. My thanks to HIT PARADER for the privilege of writing this story in their fine magazine! It certainly is a thrill to be able to chat with all of you out there and let you know something about the way I program my disc jockey shows.

"Of course, my favorite subject is show business—and mostly radio. Here in Columbus, 'pop' records are the ones we get the most requests for.



JAY JASIN, WCOL

and that's what we try to feature on 'Jay's Penthouse', heard Monday through Friday, 11:15 a.m. to 12:15 p.m., and on 'Record Room', 1:30 p.m. to 3:30 p.m., Monday through Friday.

"I'm not much different from the average disc jockey, except that in a small way I feature the piano and a few old-time favorites, along with the 'pops'. Now and then, we use famous personalities on the air when they are available. Otherwise, we imitate them ourselves.

"In general, we think 'Jay's Penthouse' is a different type of show—and our listeners also seem to think so. Too much of one thing becomes monotonous . . . that's why we feature variety.

"If you are ever in Columbus, be sure to drop into the 'Capital Station'—WCOL—and pay us a visit on the show. We'd sure be glad to sit and talk with you about music for as long as you'd like".

"Hi HIT PARADERS:

"Greetings from the 980 spot on your dial, KSGM, in historic Ste. Genevieve, Missouri, with studios in Ste. Genevieve and in Chester, Illinois. I'm Jimmy Schott, better known to the early-morning listeners as 'Shot At Sunrise', and believe me, I consider it a great honor to be able to appear in HIT PARADER Magazine to give my views on programming.

"Since I am featured on a number of shows during our 16-hour broadcasting day, it would be hard to point out my programming methods, since I also serve in the capacity of program director at our station. I program to a specific audience at a specific time, with programs beaming to our Urban and Metropolitan St. Louis area. My favorite shows are aired from 6:00 to 9:00 a.m., wherein I wake up the audience with 'Shot At



JIMMY SCHOTT, KSGM

'Sunrise,' 'Morning Melodies' and the 'Syncopated Clock', all interwoven around music, news, weather, temperature and funnies."

"I find most people like the 'listenable' music—vocal or instrumental—and not the progressive jazz type. Occasional novelty tunes and variety, along with a generous sprinkling of 'Hill-Williams', please the listeners in our coverage area. I try not to talk too much about the record, as I think the listener wants to hear it and form his own opinion of the music.

"Anyway, we try to please the public and conduct our radio station as a public service institution for the general listening enjoyment of the audience. I feel that all music properly programmed can meet an understanding audience . . . and we love to hear from them all. We are lucky enough to have an audience that lets us know just what type of music pleases them the most, and we try to carry the ball from there."

PLATTER PATTER

PROGRAMMING A D. J. SHOW

Let's take a little trip down to the home of the U. S. Naval Academy in the capital city of Annapolis, Maryland, and visit with one of the key disc jockeys at WHNN. His name is Larry Pius, and this is what Larry has to say about putting his show on the air.

"Hello there everyone. Mighty nice of you to drop into the show. Sit down and make yourself comfortable while we spin out a few facts about planning a program such as mine.

"First, let me say that I like all types of music — and so do my listeners—but they lean toward Rhythm & Blues tunes, so I comply with their requests and play some mighty cool music. My audience includes lots of future naval officers studying at the Academy, and their tastes in music run in every direction. Thus, I plan



LARRY PIUS, WHNN

a mighty varied type of show. I like to let my music speak for me, and so I hold down the conversation to just the important record credits and sometimes go into detail on off-beat records that I think my audience would be interested in.

"I think that the word 'blend' is the keynote to the disc jockey's success in putting a good show on the air. Too much of one type of music is certain to drive listeners from your spot on the dial. You have to blend in the right amount of male vocalists, female vocalists, groups, instrumentals — and a novelty tune every now and then. You can't stick with just one type of music. A blending of pop, R&B semi-classical and such adds up to a well balanced show and a lot more listeners when you hit the air lines. I think this is a pretty simple policy to follow. I have found it to be successful, and as long as my audience takes the time to dial my show, I am going to take the time to give them the music they want to hear."

It's always nice to hear from the gals, and here is one of the cutest disc jockeys that we have ever featured. We move out to Toledo, Ohio, to find out what's cooking with this pretty young lady of the mike.

Jackie Barber, Toledo's "Nite Life Gal", deejays out of Radio Station WSPD six nights a week. Jackie was born in Britton, Michigan, but her family moved east and she attended schools in New Castle, Pa. Her first brush with broadcasting came when she joined and was elected president of a school radio club. After graduating, Jackie spent six months in Cleveland, where she originated a nighttime show from 11:00 to 5:30 a.m. over a local station.

She did some television work at WSPD-TV, Toledo, during the last presidential election campaign, then



JACKIE BARBER, WSPD

moved over to WSPD, radio, on June 8th of 1954. In just a few brief months, Jackie already acquired a fine following for her show titled "Nite Life Gal". Her programming technique is a sure-fire formula for success — lots of fine music and many guest stars. She has logged an impressive number of big musical names as guests on her show, and the discs she spins are tops in area popularity.

And Jackie herself is tops with all the folks out Toledo way. Her warm voice makes for many hours of enjoyable listening, as her show is geared to the intimate, friendly formula needed to keep an audience "in the mood."

Jackie loves water skiing and swimming, and she also dabbles in paints and writes a neat bit of poetry now and then in her spare time. She is a lovely young person with sleek, short-cut black hair, dark eyes and a creamy complexion. One of the most glamorous lady disc jockeys in the business, Jackie is causing quite a stir out Toledo way, as WSPD's "Nite Life Gal" on radio.

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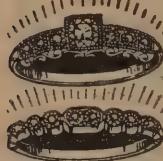
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Down into the Southland we go to meet a grand guy and a top tune twister. He has a morning and afternoon show, but we asked him to spin on about his morning duties, so here he is to tell you all about it.

"May I come into your home awhile and say hello. My name is Mike Woloson and my job is to wake up the Norfolk, Virginia, area with music and a little chatter from my perch behind the WNOR microphone. I would like to tell you how I put my show together and what fun I have as a human alarm clock.

"I've been a d.j. for a little over 12 years, and wouldn't be in any other business. On my a.m. show I have to wake up lots of sleepy people—and do it so that they have a smile on their face. That's a pretty large order,

**MIKE WOLOSON, WNOR**

but I have a formula that has proved mighty successful. I get Norfolk up with bright happy music that keeps my audience in the same mood and also does a job for me. I play a combination of instrumentals and gay lyric tunes and spice up the morning with lots of numbers from the top ten in the music world. I also give plenty of free advice on any subject that finds its way into my head, and I keep my audience up to the minute on the latest time, weather and news. I like to think of my listeners as an up-to-date, hep group of people.

"I take a good deal of time to select the records that I play. I have many different types of listeners, including a great many sailors from the naval base to please every morning, so my work is cut out for me. It's fun to get letters from all of these wonderful people, and I always try to carry out their program suggestions. All in all, I wouldn't trade what I'm doing for all the ships at sea, and around Norfolk—believe me—there are plenty.

"Hi:

"I'm Edson I. (Ed) Case, of KHTT, Houston, Texas.

"More music—and better music—per minute". This is my motto for d.j. programming. My KHTT day starts at 3:30 p.m., with 75 minutes entitled 'This Is Case', and, as my wife claims, I'm a pretty silent guy. Basically, I try to present more music and just a smattering of 'Case' handing out the weather forecast, commercials or comments on a record or artist. With a personal record collection containing more than 2000 discs, I many times supplement the KHTT library with platters of my own.

"Also featured on 'This Is Case' are interviews with recording stars—both singles and orchestra leaders — who happen to be passing through town and a daily 10-minute 'Miller Corner'.

**ED CASE, KHTT**

"At 5:30 p.m. daily I spin a 25-minute segment called 'Traffic Tunes', which, according to the latest 'Pulse' survey, polled the largest out-of-town listening audience in Houston. The show is aimed at the motorist on his way home from work and features four of the top 20 tunes of the nation each day; plus a 'memory teaser', a tune that had been a number one hit sometime in the past 20 years. Makes for nice balance, and the people seem to like it this way. The format is rounded out with headlines—both news and sports — and the complete area weather forecast.

"My night 'Turntable Terrace', from 7:30-8:30 p.m. takes the listener to 'Radio Plaza's Terrace Room,' a mythical nightspot featuring four sets of entertainers, a name band, plus a top-name vocalist on each of the four show 'stages'.

"Basically, programming a d.j. show, boils down to my beginning statement — 'more music — minute.'

PLATTER PATTER

5 FAVORITE RECORDS

"Don Sherman talking to you from WLYN, in Lynn, Mass.

"Picking five out of the many thousands of records I've heard and played is a more difficult job than it may seem. Teresa Brewer is my favorite female vocalist, so I think I'll have to include her best, 'Rhode Island Red-Head From Pawtucket', in my list. For male vocalists, I'll take Guy Mitchell and his 'Truly, Truly Fair'. Both these records have a wonderful lilt and style that make good listening anytime.

"Instrumentally, I've always been a Glenn Miller and Tommy Dorsey man, but for my favorite record, I'll pick Ralph Flanagan and his magic 'Penthouse Serenade'. As far as I'm concerned, Ralph really steps out on this side to create a piece of music that is by far his best to date.



DON SHERMAN, WLYN

"Les Paul and Mary Ford have been on my 'must play' list ever since 'How High The Moon', a record of which I never tire, no matter how often I hear it. I think it's really remarkable the way Les creates another 'new sound' with each new release.

"For my fifth favorite, I want to pick a standard, and this is where the competition really becomes keen. There are so many fine records to pick from—most of them dating from the swing era of the Thirties. For pure listening pleasure, my nod goes to Harry James and 'Ciribiribin', a record I could listen to for hours.

"Before closing I would like to mention one 'extra', if I may—"Oh Mein Papa". If I'm any judge of tastes in popular music, this beautiful song will linger on in 'standard' status for many years to come.

"Thanks a lot for giving me a chance to turn off my monitor to drop your readers a few lines. I certainly had lots of fun picking out the top five tunes, and it even gave me a few new program ideas."

WHAT ABOUT THE BANDS

"Greetings all you HIT PARADER readers:

"My name is John Petrick, and I'd like to tell you a little something about myself.

"I started at WEDO, in McKeesport, Pa., some three years in the music library, and in the meantime learning to announce. This past summer I had my first d.j. show. It was in the evening, and I worked into it sound effects and at one portion read requests. But this being a daytime station, we are now signing off at sundown; thus my evening show was discontinued. I am 16 years old and a junior at McKeesport High School. I still work in the music library after school, and I am very much interested in music.

"On the subject of bands, I think that slowly but surely they are com-



JOHN PETRICK, WEDO

ing back into the limelight. Boys like Ray Anthony, Stan Kenton and a few others are starting to sell quite a few records and are getting spins from the d.j.'s.

"When I am programming a show, I think that the listeners' preferences should be rated first. I programmed my show from listeners' requests first and then filled in with my preferences. I like to work in a few sound effects, as a coin going into a jukebox, etc., into my programs to keep them from being 'run of the mill' shows. I think listeners like a little change from the 'old worn path'.

"In the category of new stars, I think now that Betty Madigan has started to roll, she is going to be one of the top sellers in a very short time. She has a wonderful style, and the tunes she has recorded have been just right for her. No doubt about it—Betty is good.

"Thanks very much for the opportunity to express my views to all of you fine people. I'll be talking to you".

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WHITHER THOU GOEST

GUY SINGER

Whither thou goest I will go,
Wherever thou lodgest I will lodge.
Thy people shall be my people, my
love.

Whither thou goest I will go,
For as in that story long ago,
The same sweet love story now is so.
Thy people shall be my people, my
love.

Whither thou goest I will go.

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WE'VE REACHED THE POINT
OF NO RETURN

GINNY DENNIS MATT DENNIS

My poor old heart is breakin'
At the thought of losin' you,
I realize there's nothin' I can do;
You told me that you loved me
And I hoped that you'd be true,
But there's no turnin' back
I know we're through.

We've reached the point of no return,
The point where love no longer burns.
You say it's best that we should part
Altho' you know it breaks my heart.
I'm sorry dear, if I should cry,
But it's so hard to say good-bye.
A fool am I, too late I learned,
We've reached the point of no return.
Copyright 1954 by Leo Feist, Inc.

IF I GIVE MY HEART TO YOU

JIMMIE CRANE AL JACOBS JIMMY
BREWSTER

If I give my heart to you,
Will you handle it with care?
Will you always treat me tenderly
And in ev'ry way be fair?
If I give my heart to you,
Will you give me all your love?
Will you swear that you'll be true to
me
By the light that shines above?
And will you sigh with me when I'm
sad,
Smile with me when I'm glad,
And always be as you are with me
tonight.

Think it over and be sure,
Please don't answer 'til you do,
When you promise all these things to
me
Then I'll give my heart to you.

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HAPPY BABY

FRANK PINGATORE

Well, I gotta baby,
And my baby's happy with me,
Happy baby, I gotta baby,
And my baby's happy with me,
Happy baby, a slick little chick,
That treats me tenderly,
Happy baby, oh, I gotta date with my
baby,

Can't hesitate, happy baby
I gotta date with my baby,
Can't hesitate, happy baby,
She's a real gone gal
And man I just can't wait.
Happy baby.

My baby and me don't fight,
We hug and we kiss all night,
I love her with all my might
She's a cute little smoothie
And she sure is groovie,

Well I'm goin' steady and happy I'm
gonna be,

Happy baby, I'm goin' steady
And steady I'm gonna be,
Happy baby, wanna keep my baby
As happy as she can be.
Happy baby, happy baby.

Copyright 1954 by Myers Music

THE GYPSY WAS WRONG

JIMMIE CRANE AL JACOBS

The gypsy was wrong
My wishes came true,
I made one wish for love,
And two wishes for you
The gypsy was wrong,
And we were misled
We were both feeling sad,
While the tea leaves were read
The fortune teller,
Said our hearts would break
To love each other,
Would be a mistake,
But when you held me tight,
And held me so long,
I knew our love was right
And the gypsy was wrong.
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TUTTI FRUTTI

DORIS FISHER "SLIM" GAILLARD

I don't like choc'late, don't like
vanilla,
Gimme some of that good tutti frutti:

Tutti frutti frutti,
Tutti frutti frutti,
Tutti frutti frutti,
A frutti tutti, tutti frutti,
Frutti tutti, tutti frutti,
Be a rooty tooty;
Find yourself a cutie,
Why should you be snooty.
Just take your cutie, sweet patootie,
While you have a tutti frutti,
Go to the nearest "sugar bowl,"
Do yourself a favor.
Get a taste of what I mean
S'got the mostest, bestest flavor
Tutti frutti frutti,
Tutti frutti frutti,
Tutti frutti frutti,
A frutti tutti, tutti frutti,
Frutti tutti, frutti froo.
Copyright 1938 by Santy-Joy Select, Inc.

I'M TOO BUSY TRYING
TO CARE

LINCOLN CHASE

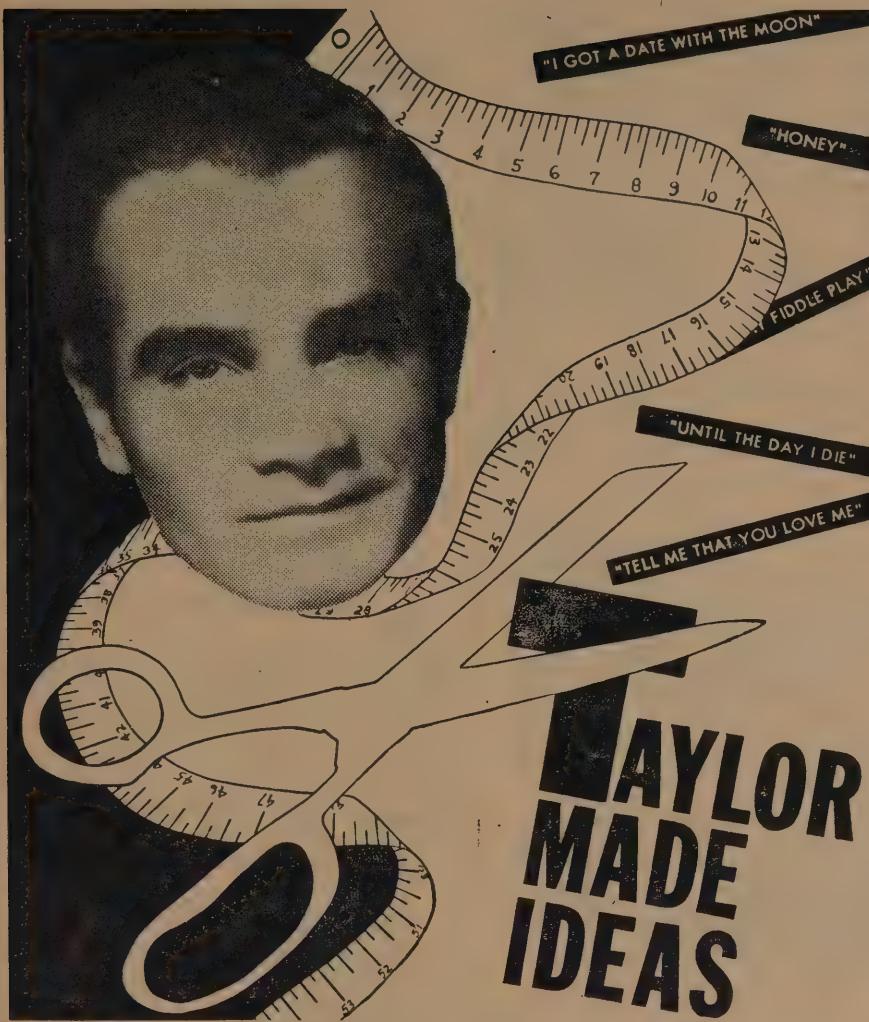
The night is closing in around me
Lonely moments fill the air
My broken dreams are scattered 'round
me

But I'm too busy crying to care
They say, that you don't talk about me
Your laughter fills the rafters every-
where

I hear you're doing fine without me
But I'm too busy crying to care
I've always been proud and never
allowed

My heart to behave like this
But you gave my heart more
Than my lips bargained for
Then stole my love with a kiss
There may be other arms to turn to
And other lips that may be waiting
there

And though I'll never love again
without you
I'll be just too busy crying to care.
Copyright 1954 by Raleigh Music Company



Glenn Taylor

The novelty—the unexpected twist—the gimmick. That was what young recording star Glenn Taylor felt was the answer to the question of what he must do to reach the top of the proverbial ladder of success. Fortunately for him, he was learning, while still young, the "Open Sesame" to the treasure trove of fame and fortune in the singing profession. He had already sparked a surprising popularity for himself in response to his first Primos recording success, which glamorized an old standard, "Play Fiddle Play", with his own unique vocal plea and a background provided by the incomparable Monte Kelly and his orchestra. On the flipside he sang a beautiful new ballad, "Until The Day I Die". Glenn followed up this initial platter with another fine coupling, "Tell Me That You Love Me" and "Date With The Moon", which swelled the rising tide of his popularity.

Although he had already won a place in the hearts of many bobby-soxers, this handsome singer realized that he still had a long way to go to achieve his aim of complete success in his chosen profession. That is when he came up with his answer. He knew that a famous singer may sing a novelty song with an unexpected twist—and let it go at that. He simply continues riding on the crest of his wave of popularity. But a new recording star needs a gimmick—not only in his song, but in the ways he plugs the song.

To accomplish the first part of his task, Glenn searched for a song with a gimmick that would capture the

imagination of the bobby-soxers, but found none to suit his unusual styling. Never given to accepting defeat, he began to realize that since he could not find the song, he must write it. He started by writing one song, but ended by writing two—both of which he recorded. The first of these, "You Send Me", brings out the gimmick in the language of the bobby-soxer and, with the aid of lyrical and sound effects, really sends you "out of this world". The companion piece, "Please Return", is a delightful complement to the theme of the other song.

But Glenn didn't stop there, for he felt that only half his job was done. With his thinking cap on, he gave birth to another novel twist—the gimmick that would sell HIM as well as his song. Why not stage appearances at drive-in movies, with live radio broadcasts directly from the theaters? The idea appealed immediately to Mr. Levine, owner of the Bowl Drive-In, of New Haven, Connecticut, and the first of the Glenn Taylor Nights at drive-ins took place. With each new appearance, Glenn would add another novelty to the performance, until finally he appeared with a sixteen-piece orchestra and a complete show of his own, "Reviews In Variety".

And "variety of interest" is certainly the keyword to Glenn Taylor's character. For he has been an instructor of swimming, dancing, horse-back riding and flying, and now that he has added songwriting to his list of accomplishments, recording star Taylor already has his eyes open for newer fields of interest.

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(I Only Came To Call)

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I could hear you say "be mine"
I was right outside your doorway
I was right there all the time.

I didn't mean to hear you
I only came to call
I didn't mean to hear you
But soon I heard it all.

I just stood there and I listened
Not believing what I heard
In my eyes the teardrops glistened
As they fell with ev'ry word.

Then I heard you whisper "darling
You're the thrill my lips have missed"
For a moment there was silence
Then I knew you two had kissed
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I NEED YOU NOW

JIMMIE CRANE AL JACOBS

If I ever needed you,
I need you now,
I can't remember when
I've ever been so blue.
If I ever needed love,
I need it now,
I feel so all alone
I don't know what to do.
No day or night goes by
When I don't have my cry,
I feel like I could die
From wanting you
I can't ease my aching heart,
But you'd know how;
If I ever needed you
I need you now.

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DARLING I LOVE YOU

SAMMY KAYE EARL SHUMAN ALDEN SHUMAN

We were at the movie show,
Furthest row,
Lights were low.
All at once the sound broke down,
And ev'rybody heard!

"Darling, I love you",
Love you for ever,
I want you,
Want you for ever,
So tell me,
Tell me that you love me too.

It was in the winter time,
Snowy time;
Blowy time.
We were on a party line,
And ev'rybody heard!

It was on our wedding day,
Bells all rang,
Friends all sang.
Then the preacher gave the word,
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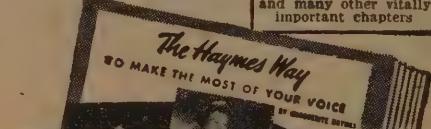
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Brazil,

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I'm a hero down in Rio,
Where they talk about me still.
Once I robbed a big ranchero
Who was rich beyond compare,
And to ransom held his daughter,
She was young and she was fair.

Ole, with her I linger'd
'Neath blue, Brazilian skies,
She was sweet 'n' she was tender,
There was love light in her eyes.
In my arms she soon surrender'd,
Very much to my surprise.
I refused her father's ransom,
And I kept the greater prize,
Now at night we ride together
'Neath the blue Brazilian skies.

Ole, I've found my true love
Ole, she's mine to stay,
For there never was a ransom
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Adios to you amigos,
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"It's been fun—and hasn't cost me anywhere near as much as a private teacher. Now I'm invited to all kinds of affairs and dances. A week ago I auditioned for 'Barn Dance Jamboree' in Syracuse." — Howard Hopkins, East Syracuse, N.Y.

Never Believed It Possible

"Wouldn't have believed it possible — learning to play in such a short time. Friends can't get over it — they think it's me, but it's your wonderful lessons!" — Eileen Turner, St. Victor, Canada.

